Music + Opera and Concerts + To Come +

Father of French Opera Was Associate of Moliere

Giovanni Battista Lully Produced First Dramatic Recitative in Paris-Turned Out One Musical Drama Each Year.

By W. J. HENDERSON.

THE American Academy of Arts and Letters devoted its attention last Monday evening and Tuesday afternoon to a celebration o the tercentenary of Moliere. Two distinguished scholars of the French Academy, together with another member, Marshal Joffre, more entinent in the world of deeds than that of letters, lent the added dis tiuction of their presence to the exercises. All these gentlem naturally considered Moliere's contributions to the drama of France. Little as said of his associations with the father of French opera

Giovanni Battista Lulli, to be sure, was an Italian, but he went to Paris early in life, completely submerged his Italian culture, though not certain Italian propensities, under the current of French thought, and by is sympathetic and penetrating study of the French language and the declamation of the poetic drama produced the first French dramatic recit tive upon which the entire structure of French opera was reared

Neither Lully (as he was spelled in France) nor Moliere accom hand they were endeavoring to please the taste of a filippant monarci whose theatrical desires did not rise above the long established Frenc ballet of action, and who did not hesitate to trip a measure himself. I was therefore inevitable that Moliere and Lully, struggling for that roya favor without which failure was certain to come upon them, should readil repare that series of comedy ballets which have come down to us an which the present sometimes witnesses more or less unsatisfactory revivals

Lully was hostile to opera as an art form till he was 40 years of age He vigorously opposed the efforts of the Italians to establish their !vric orm in France. When Perrin and Cambert, founders of the grand opera of Paris, were producing their simple and bucolic works in the French tongue Lully disparaged them continually. He remained devoted to the

But without doubt the popular success of Perrin and Cambert's one" had no small weight in the considerations of Lully. The work

Moliere was thoroughly con-with the theories of his

There will be a memorial con

produced on March 19, 1671, and her dramatist of his time.

to M. Pomain Rolland.

the dramatist of his time.

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theater that Racine's early works

were performed. To the aid of Moliere's od, Moliere was the first to the idea of depriving Pernd Camber of their sole rights oduce oners, held under the patranted to them by Louis XIV.

ly was ouick to see the advanat granted to them by Louis XIV.

The whole period in the drama as the tree necessity of taking Moliere him. He eliminated the great formative, and yet in no other modern the from his scheme as soon as an active formative, and yet in no other modern theater does the line of progress appear to us to be so clearly defined. A vital principle was the treatment of French speech as an art instrument. We must not lose sight of the fact that in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. That was restricted in the tragedy the conversational style was not employed. The fact was the treatment of the french speech as an art instrument. We must not lose sight of the fact principle was the treatment of the french speech as an art instrument.

coording to Lecerf de la Vie-ently unknown to the singers of to-wrote each work in three "The rest of the year he did Conservatoire, in which the traditions

his eminence in the field of French opera if he had not first labored in preparing the divertissements for such works as the "Marriage Force," "Le Bourgeois Gentilhomme" and "M. de Pourceaugnac" is "ou'tful. For when twe come to study his grand operas

opera if he had not first labored in preparing the divertissements for such works as the "Marriage Force," "Le Bourgeois Gentilhomme" and "M. de Pourceaugnac" is "out-iful. For when we come to study his grand operas we learn that his recitative was developed from a genuinely philosophic study of the declamation of the French tragedy.

There seems to be no record that Molere suggested to Lully that the path to French grand operas was to be sought to the territory of French classic teagedy. But the probabilities are that the creator of "Sganarelles are that the creator of "Sganarelles initiated Lull" into the glorious artistic mysteries of Racine. Decerf de la Viewille has laft us the information that Lully set out to construct his recitative on the model of the declarmation of Champmosle, and he himself sald:

"If you wish to ging my music wall."

There will be a memorial concert to the grand women of the suggested to ging my music wall. There will be a memorial concert to the form the model of the declarmation of Champmosle, and he himself sald:

There will be a memorial concert to the form the grand women of the first work with the grand women of the first work with the grand women of the grand women of the first work with the grand with the genius of the Italian language, with the result that in time he produced the noble recitatives of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the texts of his two operas on the "Iphigenie" story and the first work and the city is possible of the thirty different nation—little to a study of the genius of the city is openation

of tone was to heighten the expression of agitation of the character at that point. This forcibly recalls the ob-servations of Jacopo Par, composer

point. This forcibly recalls the observations of Jacopo Par, composer of the embryonic Italian opera "Euricice," produced in Forence in 1800.

He said that in writing music for text expressing serently of feeling be would use a slow tempo and close intervals, but for agitated sneech mor lively movement and wider intervals. Of course, any one who taked note of the Expremeditated use of tone in or-

Chairmen of Various Special Committees for Music Week



City's Third Observance of Music Week Starts To-day With 3,000 Events Scheduled

Calendar for Each Day's Activities.

to master when, returning by way of Paris from a visit to London, he heard the operas of Rameau and realized that his frippery Italian paccios were as far from high art as the earth Saturday night with an interractal

Not only have many divers and dif-ferent elements in the world of music in New York and its suburbs gone to make up Music Week, but there are more than mation of Champmosis, and he himself said:

There will be a memorial concert to Hans Kronoid, the famous 'ceilist, and a benefit for his family at Carnegie Hall you wish to sing my music well you mus go to hear Champmosic.

This leaf 'as a famous actress of the charactery of Racine. M. Romain Rolland nuctes a very instructive passense from I oute Racine's memoirs of his 'ather's life H' said:

"Champmos'e vas not an actress by nature. Her possessions were fine looks, a voic and a good memory; for the rest ake was so univisitive that she had to hear the words she was to speak as that she might learr their tone."

After as ding some other details vot essential to the present purpose young Racine's trained Champwosis.

After as ding some other details vot essential to the present purpose young Racine's trained Champwosis.

Another author tells us how Racine first 'f all understand the recanning of her verses; then he would show be in the infornation of the words, which he himself made a note of."

Another author tells us how Racine fract her in the infornation of the words, which he himself made a note of."

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Another author tells us how Racine fract her in the infornation of the character at that octave higher. The object of the leap of tone was to heighten the expression of againstion of the character at that point. This forcibity recalls in the head of the point of the character at that point. This forcibity recalls in the head of the point of the character a

Price for Students.

The synagogues will participate; ancient Hebrew music will be featured; the high school children of New York will compete for a prize for an essay on music and the high school orchestras will play for championships as well, the prizes to be awarded at a performance at the Capitol Theater Saturday morning; a great new film on music will be shown at Carnegle Hall, with the former National Symphony Orchestra in ensemble accompaniment; the National Association of Organists is to have six musical afternoons, presenting the organ in all its phases.

sical afternoons presenting the organ in all its phases. Every day scores and hundreds of minor musical entertainments will be on the program everywhere, concerts, recitals, lectures on music, musicales

Comprehensive given at all the boys' clubs of the city, church organ

low brown, but music for everybody.
Organizing step by step in this way, it
ad each subcommittee and each of
its many advisory groups of people
work out their own salavation, as it

its many advisory groups of people work out their own salavation, as it were; make their own plans, develop as they would, the general committee only advising, coordinating, cooperating and seeing that all went well.

Otto H. Kahn is honorary chairman. C. M. Tremaine chairman. Miss Isabel Lowden director and J. Fletcher Shera chairman of the financial committee. Their aides include:

Their aides include:

Thomas A. Edison, Dr. Nichotas Murray Butler, Dr. Eugene Allen Nobie of the Juilliard Musical Foundation, Bishop Manning, Anning S. Prall, Commissioner of Taxes and Assessments; the Rev. Dr. Joseph Silverman of Temple Emanu-El, S. L. Rothafel of the Capitol Theater, Mrs. Walter S. Comley, president of the State Federation of Women's Clube: City Chamberlain Philip Berolzheimer, Mrs. J. F. D. Lanier, president of the Society of Friends of Music; Edward F. Albee, George H. Gartlan, director of music of the public schools: Harry Harkness Flagier, Mrs. Arthur M. Reis, chairman of the People's Music League; Rodman of the Markness Flagier, Mrs. Arthur M. Reis, chairman of the People's Music League; Rodman of the American Orchestral Society, Leonard Liebling, John C. Freund, Lynwood Farman of the American Guild of Organiats; Berthold Neuer, Charles E. Mitchell of the National City Bank, Dr. William L. Rarge Capital Schools.

Hard Work Repats.

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In a way, even more important are the heads of the special committees. They have done the greater part of the preliminary "etaging." To them has fallen much of the hard work of the day. Theirs has been the task of whipping experts into line, of knowing it just who to seek after and get to efficiently labor, inspire. The big general committee has guided these men and women of the special committees, inspired them, but the assembling of each, has been due in great measure to them. Some of these constructive makers of Music Week have been Felix M. Warburg and Mrs. David Rumsey, heading the special committee of the Inter-Racial Council; Dr. Milton S. Littlefield of the Massed Sunday School, singing in Central and Prospect parks of Justic Week have been Felix M. Mador Edwin W. Dayton of the Commissioner Enright, representing the city; Major Edwin W. Dayton of the Boys' Club, Walter T. Diack of the Y. M. C. A., Miss Helen Clarkson Miller of the Y. W. C. A., Rabbi Lee Levinger of the Y. M. H. A., Mrs. Jerome Hanauer of the Y. W. H. A., George H. Gartian, Dr. Ernest L. Crandall John Emerson, Actors' Equity; the Rev. Dr. Freek L. Stires and the Rev. Dr. Joseph Bliverman of the churches and synagogues, Lynwood Farnam of the Alvin Belden, dancer, Tuesday, Miss Florence Minninger, soprano, Mrs. Milton Bolden, dancer, Mrs. Milton Bolden, dancer,

uel A. Baldwin; private schools, Prot. Charles H. Farnsworth; Artists' Cooperation, Berthold Neuer; Salvation Army; Staff Capt. George Darby; Camp Fire Girls, Mrs. Harriet Baker Low; Public Welfare Institutions, Kenneth S. Clark; concert managers, Milton Diamond; parochial schools, Monsignor Joseph Smith; music schools and conservatories, J. Lawrence Erb; Council of Jewish Women, Mrs. N. Taylor Phillips; music clubs and organizations, Mms. Edna Marione; Federation of Temple Sisterhoods, Mrs. Nathan Glauber.

Ampico Film and Recitals

Programs for First Two Days of Music Week

Prof. Sam- Y. W. C. A. Will Present Music Week Features

Songs of many nations, including

SALVATION ARMY'S PLANS. The Salvation Army has been asked

cooperate in music week, which will be observed by the churches and kindred organizations in New York, beginning to-day. The army's territorial staff band of thirty pieces, under Staff Capt. George Darby, will play at various gatherings. Stephen Marshall, commander of the metropolitan province, and Col. Ben Nelson, head of the Eastern Scandinavian territory, are completing arrangements for concerts in various parts of the city.

Repeat Beethoven Program at Philharmonic Concert To-night

Second Presentation of the Metropolitan Will Mark Celebration of Orchestra's Eightieth Anniversary -Last Appearance of Season for Mengelberg.

toyal Dadmun. This concert will not only close the society's eightieth sea-

Songs of many nations, including those of England, France, Finland, Lativa, Czecho-Słowakia and Ukraine, will be featured in the Music Week concert of the Young Women's Christian Association, which is to be held in Central Branch auditorium, 8i0 Lexington avenue, at 8:30 P. M. on Thursday.

A varied program in which each of the New York city association is to take part has been arranged under the direction of Miss Helen Clarkson Miller, general secretary of the Metropolitan Board, Y. W. C. A. This program includes orchestral music, vocal soles, selections by ohorus and glee clubs and by stringed instruments. One of the group of old negro mendeles sung by a glee club of young colored members of the Studio Club of the Y. W. C. A. The Whittemore trio of the Studio Club of the Y. W. C. A. The Whittemore trio of the Studio Club of the Y. W. C. A. The Whittemore trio of Tis Weet Seventy-eighth street will preside.

Russian Opera Season

Opens Here Next Week

It was announced last week that the New Amsterdam Theater on Monday evening, May 3. The company, under the direction of Leo Feedoroff, left Russian 1918. It has visited the principal citiles of the Orlent and arrived in America last December. Several operas that have heretofore not been given in New York are on the list for the first week, which Is as follows: Monday, "Mormald," or "Russalka," by Tachalkowsky: Thursday, "Foriag, "Taurs Bride," by Rimsky-Korsakov; Wednesday, "Pique Dame," by Tachalkowsky: Thursday, "Foriag, "Eugen Oncein," by Moussoriagiv, Friday, "Eugen Oncein, by Moussoriagiv, Friday, "Eugen Oncein," by Moussoriagiv, Friday, "Eugen Oncein, by Moussor

Beniamino Gigli, tenor of the Metropolitan Grand Opera Company, will make
his first public concert appearance in
New York at Carnegie Hall on Tuesday
evening. He will be assisted by Miss
Bessye Rosenthal, colorature soprano.
The program will consist of operatic selections and groups of English and
Italian songs.

To Hear New Music At Skrobisch Recital

well, who was one of the

'Sowers' to Give Dance For the Darrach Home

As has been their custom for a number of years, the "Sowers," an organization of graduates of the Spence School, will give a benefit for the Darrach. Home for Crippled Children on the evening of May 12. The entertainment this year will be a motion picture followed by a dance in the ballroom of the Plaza.

Mrs. Frank Milton Black of the Hotel Gorham is president of the "Sowers" and Mrs. Frederick West MacDonald, 16 West Seventy-sixth street, is treasand Mrs. Frederick West MacDonald, 16 West Seventy-sixth street, is treasurer, from either of whom tickets may be obtained. Among those on the junior committee are Misses Beatrice Beard, Harriet Carmac, Nina Chatillon, Jean Douglas, Charlotte Demorest, Mary Osgood Field, Josephine Flood, Ada Heinze, Frances McCoon, Isabei MacMillan, Elisie Morrill, Dorothy Morrill, Margaret Schirewind, Julia Shanley, Virginia Sterry and Adels Thompson.

Concert Calendar.

TO-DAY.

Metropolitan Opera House, 8:30, Phil-harmonic Society. Acolian Hall, 3, Louise J. Cornu's Orchestra. Prin-cess Theater, 3, Miss Emma Burk-hardt, contrakto. Carnegie Hall, 8:15, Miss Florence Stern, violinist. Town Hall, 8:15, Alexis Kudisch, Emsemble The Neighborhood Play-house, 8:30, Charles T. Griffee's "Salut au Monde." MONDAY.

Wanamaker Auditorium, 2:30, first of National Association of Organists' six daily afternoon organ concerts this week, all in the same hall. Acolian Hall, 8:15, Miss Alica Nielson, soprano. Carnegle Chamber Music Hall, 8:30, Parnassus Club Chorus.

TUESDAY. Carnegie Hall, \$:15, Beniamino Gigil, tenor. Acolian Hall, 8, Miss Amy Grant, opera recital. Carnegie Chamber Music Hall, 8:30, Jean Skrobisch, tenor.

WEDNESDAY. Carnegie Hall, 8:15, Leopold Godow-sky, piano reottal, assisted by Maler and Pattison.

Carnegle Hall, 8:15, Mms. Emma Calve, song recital. Great Hall of City College, 8:15, "St. Matthew's Passion," by the Oratorio Society.

PRIDAY. Acolian Hall, 8:15, Miss Hazel Har-SATURDAY.

Neighborhood Playhouse, 8:30, Charles T. Griffes's "Salut au Monde."